



144



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# MELODIES

TO

Certain Hymns in Use at the Church of  
St. Alban, Holborn

BY

J. FARQUHARSON WALENN



*Fourth Impression*

LONDON

W. KNOTT, BROOKE STREET, HOLBORN

1922

JAMES FARQUHARSON WALENN.

Born January 16th, 1860,

Died February 10th, 1884 :

*For nearly five years Organist of St. Alban's, Holborn.*



Is it just, is it friendly, when death has silenced all power of remonstrance, to make public a friend's work not meant by him, not planned or polished by him, for an audience indiscriminate? I gravely question it; and yet, in spite of misgivings, herewith (his relatives consenting) commit to print a slender handful of J. FARQUHARSON WALENN's Hymns, persuaded thereto by no better reason than this, that to some they will give pleasure. One or two of the Hymns are dear and familiar to us all. In others less well known, his friends will find here and there an accent, unmistakable as a blackbird's note, which to them will recall something of the charm of his character and art.

This is not the place to put on record what we felt and feel about his genius. Of actual permanent achievement there was but little. All told, it is but

“An adumbration faint; . . . .  
The sweet beginning of a tale unknown;  
A dream unspoken; promise unfulfilled;  
A morn with no noon; a rose unblown.”

The completion shall, we trust, follow by and by, there, where “all we have willed or hoped or dreamed of good shall exist.” I shall not forget the look upon his face, as one evening, no

long time before his death, he lay listening to Browning's *Abt Vogler*:—

“ And what is our failure here but a triumph's evidence  
 For the fulness of the days? Have we withered or agonized?  
 Why else was the pause prolonged but that singing might issue  
 thence?  
 Why rushed the discords in, but that harmony should be prized?  
 Sorrow is hard to bear, and doubt is slow to clear,  
 Each sufferer says his say, his scheme of the weal and woe :  
 But God has a few of us whom He whispers in the ear ;  
 The rest may reason and welcome ; 'tis we musicians know.”

These Hymns are not offered in evidence, nor is any defence of our opinion forthcoming, yet we who knew him well held him in truth one of the few in whose ear God has whispered, and of that goodly fellowship of musicians who reason not, but know.

May the love and grace of Christ grant him eternal place in that better country where the voice of God is not “still and small,” but “as the sound of many waters.”

E. F. R.

ST. ALBAN'S, HOLBORN,  
*Michaelmas*, 1884.

This little book, which has been for long out of print, is now reprinted at the wish of many friends who, even after the lapse of thirteen years, still find these melodies delightful.

E. F. R.

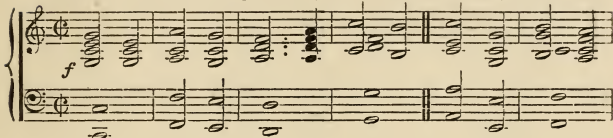
ST. ALBAN'S, HOLBORN,  
*Lent*, 1898.

# Lauda, Sion, Salvatorem.

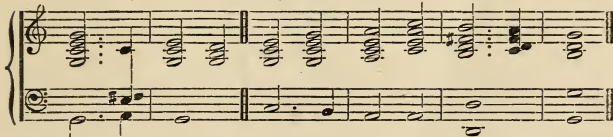
*Maestoso. Voices in unison.*

No. 218, *St. Alban's Hymn Book.*

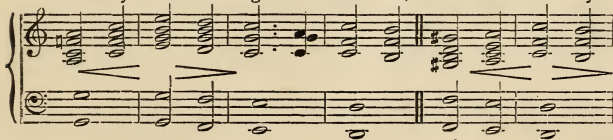
Praise, O Si - on, praise thy Pas - tor! Praise thy Sa - viour



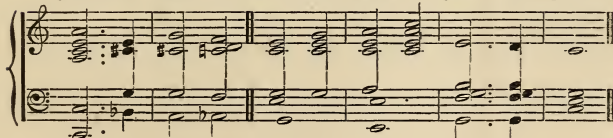
and thy Mas - ter! High the cho - ral an - thems raise ;



All thy ut - most might it need - eth, For He all thy



praise ex - ceed - eth, Thou canst ne'er ex - press His praise.



# Let all mortal flesh.

(Sung at the Children's Mass before the Consecration.)

*Slowly and solemnly.*

*p*  
Let all mor - tal flesh keep si - lence,

This system contains the first line of music. It features a vocal melody on a treble clef staff and piano accompaniment on grand staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics 'Let all mor - tal flesh keep si - lence,' are written below the vocal staff. A piano dynamic marking 'p' is placed above the first measure of the vocal line.

And with fear and trem-bling stand; Pon - der no - thing

This system contains the second line of music. It continues the vocal melody and piano accompaniment. The lyrics 'And with fear and trem-bling stand; Pon - der no - thing' are written below the vocal staff.

*res.*  
earth - ly mind - ed, For with bless - ing

*cres.*

This system contains the third line of music. It continues the vocal melody and piano accompaniment. The lyrics 'earth - ly mind - ed, For with bless - ing' are written below the vocal staff. A 'res.' (ritardando) marking is placed above the vocal staff, and a 'cres.' (crescendo) marking is placed above the piano accompaniment staff.



LET ALL MORTAL FLESH.

*ff*

in His hand, Christ our God to earth des-cend-eth,

*ff*

Our full hom-age to de-mand,

*pp*

*pp*

Our full hom-age to de-mand.

# ① Jesu, Lord, remember.

No. 222, *St. Alban's Hymn Book.*

O Je - su, Lord, re - mem - ber

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics "O Je - su, Lord, re - mem - ber" are written below the treble staff.

When Thou shalt come a - - gain,.....

The second system of music continues the melody and accompaniment. The lyrics "When Thou shalt come a - - gain,....." are written below the treble staff.

Up - on the clouds of hea - - ven,

The third system of music continues the melody and accompaniment. The lyrics "Up - on the clouds of hea - - ven," are written below the treble staff.

With all Thy shin - ing train. A - - men.

The fourth system of music concludes the hymn. The lyrics "With all Thy shin - ing train. A - - men." are written below the treble staff.

# Sweet Sacrament divine !

No. 60, *Perseverance Manual.*

Sweet Sa - cra - ment di - vine ! Hid in Thine earth - ly

The first system of the hymn features a treble and bass staff in E-flat major (three flats) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: "Sweet Sa - cra - ment di - vine ! Hid in Thine earth - ly".

home, Lo ! round Thy low - ly shrine With suppliant hearts we

The second system continues the melody and accompaniment. The lyrics are: "home, Lo ! round Thy low - ly shrine With suppliant hearts we".

come ; Je - sus, to Thee our voice we raise In

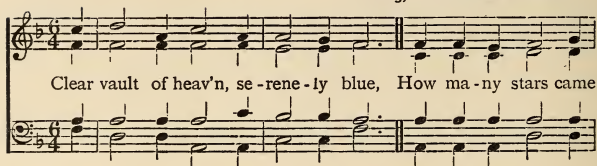
The third system continues the melody and accompaniment. The lyrics are: "come ; Je - sus, to Thee our voice we raise In".

songs of love and heart-felt praise, Sweet Sa - cra - ment di - vine !

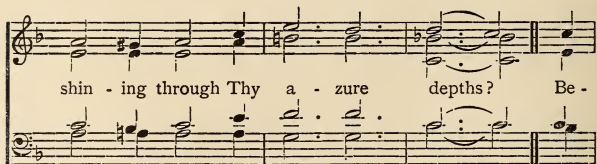
The fourth system concludes the hymn. The lyrics are: "songs of love and heart-felt praise, Sweet Sa - cra - ment di - vine !".

# Praised be the Holy Sacrament.

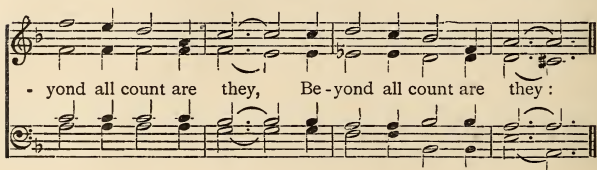
No. 83, *Perseverance Manual.*



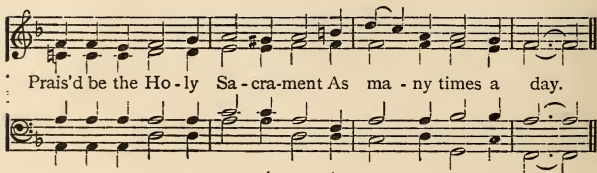
Clear vault of heav'n, se-re-ne-ly blue, How ma-ny stars came



shin - ing through Thy a - zure depths? Be -



- yond all count are they, Be - yond all count are they :

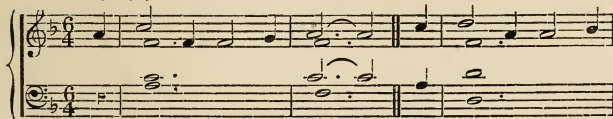


Prais'd be the Ho-ly Sa - cra - ment As ma - ny times a day.

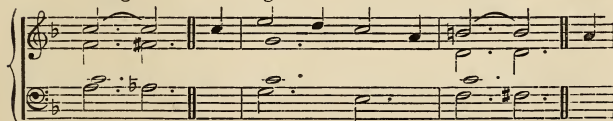
# Joy, joy, the Mother comes.

No. 77, *Perseverance Manual*.

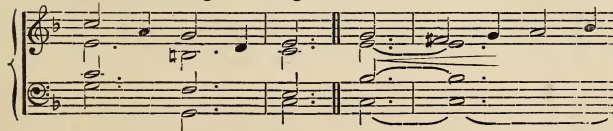
Joy, joy, the Mo - ther comes, And in her arms she



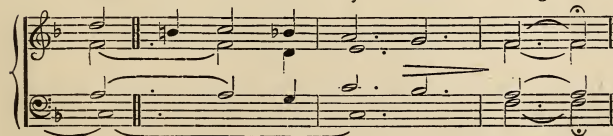
brings The Light of all the world! The



Christ, the King of kings! And in her heart the



while All si - lent - ly she sings.



# Give to the winds thy fears.

No. 92, *Perseverance Manual*.

[His last writing. First sung at the Requiem at his funeral.]

Give to the winds thy fears—

The first system of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5 and a final half note E5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Hope, and be un - dis - mayed ! God hears thy sighs, and

The second system of the musical score. The vocal line continues with a half note F#4, followed by quarter notes G4, A4, and B4, then a half note C5 and a final half note D5. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

counts thy tears ; God shall lift up thy head. Through

The third system of the musical score. The vocal line begins with a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4 and a final half note G4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

GIVE TO THE WINDS THY FEARS.

waves, thro' clouds and storms, He gen - tly clears thy

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal staff.

way: Wait thou His time—so shall the night

The second system continues the melody and accompaniment. The lyrics are written below the vocal staff.

Soon end in joy - ous day, Soon end in joy - ous day.

The third system concludes the piece with a final cadence. The lyrics are written below the vocal staff.



# III SAVING Victim!

*Andante con moto.*

O Sav - ing Vic - tim,

op - 'ning wide The gate of Heav'n to

man be - low; Our foes press on from ev - 'ry



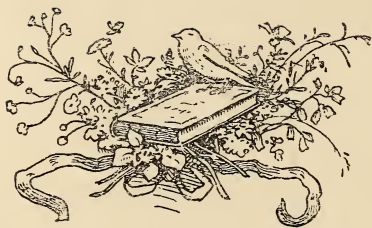
*cres - cen - do. molto.*

side, Our foes press on from ev - 'ry side:

Thine aid sup - ply, Thy strength be - stow; Thine aid sup -

- ply, Thy strength be - stow! *pp*

*pppp*



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